MISS ANGLIN'S GREEK PLAYS

Greeks were like ourselves bow much their theatre was like New York at Carnegie Hall at a series special matinees beginning Wedneslay of this week with the assistance of the Symphony Society Orchestra rosch. The incidental music which Mr. Damrosch has composed for these

performances will be played for the Scholars and musicians are naturally smough interested in these performances, as in all attempts to reproduce Greek drama. But what is more unanticipating them as eagerly. For never before in New York, perhaps, have any of these plays been produced by an actor or actress of foremost rank with a view primarily to cumulation of these guesses. beinging out their human, dramatic Some of the scholars were good and theatrical qualities. Indeed, these guessers and some were not. Some performances may prove to be ploneers in a new method of producing trained actor and director, as opposed

to that of the mere scholar. Carl Mantzius points out, used to the question of the theatre

ger," mid Margaret Anglin the other structing Greek drama and annotating ay while directing one of her rehearals of Sophocles's "Electra." The
"Bectra" and the "Medea" of Euripides are to be produced under the
suspices of the Symphony Society of
suspices of the Symphony Society of ors for their essential acting value. It is becoming understood that they the theatre before a theatrical audigood plays indeed.

In point of fact the scholars were not always as successful as they sup-posed in reproducing the plays "ex-the music of them they are sure to go thusiasm; "has there in years been actly as they were performed in ancient Greeca." For the scholarly tradicion as to how they were acted was first of all as human dramatic dialogue dice, has there been a loveller dancer, largely a matter of guesswork. There the music follows easily enough." usual is that the theatrical world is are very few direct evidences concerning theatrical performances in

had a real feeling for the theatre and some had not. And most of the tradi-Greek drama, the method of the tion has been overturned anyway by recent scholarship.

As Mantzius says: "The restored "Of course," Miss Anglin continued, picture of the Greek theatre, which for we all know the points in which the so many centuries had been considered Greeks were different from us and the only genuine one, in the course of their theatre different from ours. But time had become loaded with absurdito we all know that Greek audiences, ties. The classical scholars, by whom hiss their actors? Do we all know stantly treated with especial interest, that they used to stamp and boo their heaped conjecture upon conjecture. disapproval of bad action, exactly like and their imagination, which was more the gallery gods of to-day; that they influenced by the sight of the modern



WHO WILL APPEAR IN TWO OF THE PLAYS ON NEW BILL OF WASHINGTON SQUARE PLAYERS OF COMEDY THEATRE ON MOHORY.

work of reconstructing Greek drama?

on Greek architecture. At least, he

"But if you throw over much of the

scholarly guesswork of the past," one

the authority for what you do?"
"In the text," she replies promptly.

problem arises in the course of practi-

cal stage production I can usually find the solution in the text; if not in

the play under consideration, then in

with the body of his son the corps

should be borne in upon a bier. This director was a deep scholar, but in this

case his lack of long theatrical ex-

of his father rather than on an inex-

pressive bler carried by four imper-

own son! That was drama. The other

"It may be that in the Theatre of

hocles aimed to produce upon his

audience was that of the polgnancy

"It is the great st of mistakes to assume that the Greek plays, as pro-

duced in ancient Athens, were stiff and ceremonial. On the other hand,

they were so very emotional in their

marner of acting that they might of-

fend modern taste. One well authenti-

cated anecdote illustrates to what ex-

tremes the tireek actors sometime

"Polus, one of the most famous ac-

tors of his time, was once playing in the part of Electra, which I shall act

next Wednesday. On'y a few days previously he had lost his son. And in order to stimulate himself to the

utmost of emotional utterance he had

the boy's ashes brought to the theatre

went to obtain emotional effect.

of the human situation.

nal slaves. What a picture! A dis-

"It seemed to me that the dramatic

a debatable point.

was not.

daring.

used to throw decayed fruit on the theatrical technique that was always stage and sometimes with their clamor before their eyes than by a comparastep the play and put the offending tive study of the scenic phenomena of actor out of the theatre?

"We remember what was taught us more fantastic modes of representation in school, that the Greek play was a for the simple antique Greek drama." set or have we ever learned, that it asks that the trained actor may conwas also a theatrical performance, an tribute something of value to this

entertainment, a 'regular show?' I think we can without loss of Miss Anglin is herself a student of dignity call these plays of Sophocles Greek literature and life, and is faand Euripides regular shows. The miliar with all the standard scholarly feeling Mr. Damrosch and I have had guesses. But she is also, of course, an in preparing them is that they are actress skilled in a surprisingly wide first of all dramas, plays of human variety of styles and modes of her art. characters, As actress she can permanent inten-scenes, things read the thoughts and intenthrilling 'curtains' and big scenes.

"They were thrilling to the Greeks tions of the playwright Sophocles bet-of Pericles's time and they should be ter than can a student of letters. She thrilling in the same way to the can perhaps divine what "business" Americans of to-day. For they are the great Polus invented for the part made of the same emotional stuff as of Electra better than can an experi "People have changed in their cus- attempt in these plays is to fuse the

toms and costumes since the time of actor's imagination with the scholar's learning and see whether the result sons and loves and hatreds. There is does not in some degree justify the e reason why the best Greek plays should not interest an ordinary New York audience to-day if they are presented in the spirit in which they were asks Miss Anglin, "where do you get erformed in Athens, that is, primarily for their human and theatrical values It is at this point that Miss Anglin "I have found that whenever a knotty breaks with the usual tradition in reand to Greek performances. For such performances in the past have often been under the direction of scholars who were more interested in some subtlety of the Greek artist than in the invention of an expressive bit of "busitem." When the first pretentious perormance was given, that of "Œdipus Rex" at Harvard in 1881, the enthusiasm which prompted it was wholly scholarly. And it was this sort of inthusiasm which has dictated most of the performances since that time.

The aim was to reproduce the plays exactly as they were given in ancient Greece." But since the men who knew exactly how things were done in ancient Greece were usually not practical men of the theatre the perform-

Brooklyn Vaudeville and Burlesque.

Lady Duff-Gordon and her ishion mannequins will appear the Orpheum Theatre this week. The acts booked with her include Ben Ryan and Harriette ee in "Hats and Old Shoes";

Lee in "Hats and Old Shoes";
Dorothy Toye with her two
grand opera voices; Austin Webb
and company in "Hit the Trail";
Bert and Harry Gordon, the "Impresario and the Novice," and
Marie King in "Dance Jungles."
Bessie Clayton, the dancer,
and Laura Hope Crews in a
sketch adapted from the comedy
"Divorcons" will be the headliners at the Bushwick Theatre.
Other acts are Florence Tempest, John Swor and West Avey,
impersonating Southern negroes; Impersonating Southern negroes: Ed Flanigan and Neely Edwards "Off and On," and Dorothy Brenner, singer.

people came away convinced that Greek plays were a bore. The service of the scholars in recon-

Memorial of my best beloved of men, Last of Orestes. "Doubtless the audience knew what was in the urn, for there were certhis contributed to the sensational ex-travagance of the effect. All that we know of Greek drama justifies us in believing that the Greeks sought in were not recitations but plays written but an intensely emotional effect. by men of the theatre, to be acted in Surely the actor is justified in inthe theatre before a theatrical audi-ence, and that as such they are very of the theatre.

"I always insist that my actors know, first of all, the meaning of their

In reproducing, if possible, the human truly 'as they were performed in an-cient Greece,' than if we imitated what Held. ngenious scholars suppose to have een their external appearance."

NOTES OF THE THEATRES.

Most comedians after a long career the current attraction at the Cort. Mr. in the theatre. In consequence Mr. grandfather the Mortimer Varieties, Tombes is quite content to let Robert now called the Auditorium, in Phila-Mantell thrill the inhabitants of Bur- delphia, where he lived. Miss Mortilington, Vt., with the classics while he entertains Broadway, New York, child actress. with the songs and dances of musical comedy

naturally lost his taste for Shake- able to find them." speare. Two seasons of one night stands with Charles B. Hanford is likely to have this effect even on one voracious for the classics. Such was the lot of Mr. Tombes. Not only did lend his services in supporting Mr. Hanford on the stage, but he also ard Ordynski, seeing her play in an served as sort of a first aid to the amateur production of Shaw out in injured when the actor lectured on Shakespeare.

In common with other actors including Shakespeare in their repertoires it was Mr. Hanford's custom to address schools, colleges and universities on the works, with especial attention to the play selected for presentation at the "opry" house that night. Invariably this was the greatest of Shakespeare's great plays. "The Taming of the Shrew. "Hamlet." "Othello" or "A Midsummer Night's Dream" was the evening's bill. and the sample of the oratorical flights unloosed by Mr. Hanford was expected

stimulate box office interest, Between vocal demonstrations Mr. Hanford would rest to give his voice strength for further passages, and that was when Mr. Tombes proved his It was his function to relieve the tension by relating stories of a umorous nature. Frequently his



NORA BAYES e-L'esperol in "THE COHAN REVUE 1918"

share of the ceremonies posse greater appeal to the Shakespearian students than did Mr. Hanford's aunecessities of the case demanded that the boy's body be borne in the arms thoritative discourse. Particularly was this true as Mr. Tombes became more proficient in the art of story telling, M:. Hanford having frequent octracted father bearing the body of his casion to reprove his youthful aspermeated his narratives.

Finally the finish of this dual form Dionysius the body was actually borne of entertainment came in a school at upon a bier, though upon such points Ashland, Ore. With telling effect Mr. we possess next to no information. Hanford had just finished reciting, But I am sure that the effect which

Blithely Mr. Tombes stepped to

THE HIPPODROME.

May Wirth and Houdini have been added to the attractions of "Cheer Up!" at the Hippodrome without the loss of any of the other great sensations of the spectacle. It is estimated that no other production at the Hippodrome has ever drawn so nany thousands of haspy specta-ors as the present play there.

is too inclined to forget ances were in general wofully lack- in an urn, which he held in his hands actor delivered with eccentric dance how much the ancient ing in dramatic quality. All too many as he spoke the lines: accompaniment a parody on the ther popular song "Bedella." At one and the same time Mr. Tombes terminated abruptly his career as a Shakespearia: actor and made his debut in a less gentainly press agents in those days, and teel but still graceful field of theatrical

> Edwin W. Dunn was so filled up with all the attractions of the present their impersonations not a ceremonial | Cohan & Harris productions now on view in New York that he came down about them. Naturally he soon reached the subject of the fair sex as it is employed in the various enterprises.
> "Look now at Edith Day," he said,

thusiasm; "has there in years been "Let us not forget." concludes Miss singer than she in a long time? And cerning theatrical performances in Anglin, "that the Greeks went to the her father is a dramatic critic in Min-Pericles's time. Hence scholars were theatre to enjoy themselves, to be neapolis. She is only 20 and first went obliged to surmise and speculate, and amazed and amused, thrilled and en- on the stage to take the place of Elleen the scholarly tradition became an ac- thralled, exactly like modern audiences. Molineux in Al Jolson's company. She made her first appearance at short nothe emotional, the dramatic effect of tice and was so successful that she the play we shall be giving them more continued on the stage. She acted af-

> "Then there is Jessica Brown, who is dancing in The Cohan Revue,' who is now only 20, although she has been dancing since she was 6 years old. She made her first appearance in a musical stock company in Buffalo, which is her as professional funny men acquire a home. Now she is one of the best of longing to essay Shakespearian roles, the eccentric dancers, although still so but not so Andrew Tombes, the chief young. It is wonderful how Cohan & mirth maker in John Cort's "Flo-Flo," Harris are able to find them. Then young. It is wonderful how Cohan & there is Dorothy Mortimer in 'The Tombes has no yearning to read the King.' She too is young, beautiful and bard of Avon's immortal lines for the talented. She comes of an old theatre reason that he passed through that family, since her father is a well rying period in his very earliest days known stock company director and her

> "Now I ask you are there three more But it isn't that Mr. Tombes lacks on the New York stage? It is indeed ambition. Rather it is because he just wonderful how Cohan & Harris are

mer made her first appearance as a

Ann Andrews now plays the Author's Musc in the prologue of "Jose-phine" at the Knickerbocker Theatre. Women." She was in "The Flame" Yet a little less than a year ago Rich- and also led in "Fair and Warmer. Los Angeles, came to her and insisted that she come to New York to play the leading role in "Nju." She was de-lighted, she told Mr. Ordynski, packed her trunk: kissed her family goodby promised to write once a week and on she came.

After that things happened so fast Miss Andrews didn't get a chance to compare the developments in her career with established precedents. "Nju," the play in which she made

her first Broadway appearance, only stayed on view for a few weeks, but before her engagement was over this young woman who came from out of the West had received enviable offers from almost every musical comedy consideration that none of them had ever heard Miss Andrews sing, goes to prove that the value they placed upon her beauty and personality. Broadway's new leading woman, however, decided she would not desert the moving picture contract and although she did not know that it was an established precedent for most stars to try the movies, she accepted.

From the above one can only conclude that Arnold Daly's reasons for choosing Miss Andrews to interpret the Author's Muse are good and sound She is also Miss Harned's understudy in the title role, and thinks she is the most wonderful actress!

in a voice that is just like herself, full of soft, colorful inflections, "I was quite bewildered with all the glamour and activity of New York. I feit as though I were in a dream, and metimes I did not know whether I

wanted to wake up or not. You can imagine my surprise when all the big New York dailies mentioned me in their reviews of 'Nju,' and that some of them actually said nice things! You see, I had never really done anything worth while in my life before. I was just what you would call a social butterfly, and the only times I was ever mentioned in print was in connection with parties and charitable bazaars, and once I was arrested for speeding, and it got in the papers. And those aice notices in the papers made me feel so unworthy. I had never really worked for anything in my life - things Just naturally came my way. But from that time on I decided to work real hard and steadily until I became a truly good actress. Last summer I spent every bit of money I had carned on the stage and in the movies, and some that my father sent, studying, and, oh, don't you think I have made headway?" she asked eagerly.

Those who have seen Brandor Tynan in "Success" at the Harris Theatre will admit his facility in makeup In the play he makes his appearance first as his own youthful self, then as the broken down old actor, and immediately after that as the imperious

"How do you do it?" Mr. Typan was sked admiringly. "It's a part of an actor's Job to know

how to do it," he answered modestly, "and it is up to each individual actor to find some quick and sure system. When I was a little boy I used to be what is known as artist's helper in some of the studios. It was my duty sociate about the spirit of levity which to fetch the paints and brushes. I used to ask a great many questions about the mixing of paints and other things. One of the artists encouraged me and I spent a number of years studying painting. I never produced lay on, Macduff;
And damn'd be him that first cries, drawing, I'm afraid, but two things I did learn rather thoroughly; one was did learn rather thoroughly; one was front of the platform and to the de- anatomy. Both of these I find mighty light of the assembled students and good things to know in applying the the consternation of the distinguished rabbit's foot. I scorn to depend upon the chemists for my stage cosmetics; I mix my own grease; the colors and the consistencies are more satisfactory. And as for adding, as I must do in Success,' twenty years—years of poverty, sickness and disappointment at that-to one's countenance, there is nothing like a knowledge of anator to help; of course knowing how to wield an artist's brush is also of assistance.

"One of my hobbles is to study human faces, to find out the different tines that different emotions will bring Miss Coakley is one of our younger actresses possessing beauty in addition to her very marked talents as an actress.

The children born under the "white tops" are just as carefully educated as those who see the light of day in ome rose tinted Fifth avenue nursery. and many a future circus headliner sits dolefully for hours every day in intervals of practising tight rope walking or bareback riding studying away at his three R's. So Miss Wirth elevated her eye-



AMUSEMENTS



brows in surprised protest when she was asked if she had ever had any time for lessons. "Indeed I did," said May, who made her professional debut in Melbourne at six and was the acknowledged

six until I came to this country at fourteen I had lessons from 2 until 4 observing the methods of others," said in the afternoon, with my three coursishe, "it was rather in a negative way.
Ins. Alec, George and Eddle. And now I said to myself that to copy what I hated them—the lessons I mean—they did would mean the elimination all except geography. That wasn't so of all the personal qualities from my bad because the circus was always work. What I could learn with the taking trips and we saw all the things greatest advantage to myself was what in reality that we had been learning to omit. By following that plan I about in books."

AMUSEMENTS.

born of five generations of circus had seen."

folk in the famous Wirth family of Miss Ferguson started her career in ...

shirking in her childhood. For the tutor, a true old fashioned school master, stern and forbidding, was none other than the manager of the circus. George Anderson. He was always with them, and when the circus went on tour the children had their lairy train, where they made their home-When the circus was playing in one of the larger cities the routine of practice and lessons went on just the same, with two hours of sleep for the little star before the evening's

performance. Nowadays some of the large American circuses have regular schools dur-ing the summer for the children of their performers. The Ringling and Barnum & Balley shows both have such classes for future equestrians and aerialists and clowns. But in Austrails the private tutor still takes charge of the little circus children and sees to it that they do not acquire the arts of the sawdust ring at the expense of a general education

Elsie Ferguson, who has duplicated her stage success in motion pictures for Arteraft, in discussing the best course to pursue for the amateur desiring to get in pictures, recently said; "The time has passed when inexperi-enced people will be able to attain a on of importance in films. Real artists have come into the industry and the cost of production has become so great that directors can no longer take the time to train their people in the art of acting. I would emphatically urge that beginners start their career on the stage, if they would attain real artistic success. I would adchorus. The other girls around them will act as a support during their first ways and study the art so that when the opportunity comes to play a little part they will be equipped for suc---

Miss Ferguson also believes that too queen of equestriennes at thirteen; many beginners make the mistake of , every single day from the time I was copying successful artists.

could build up my own artistic method. According to this child of the arens, yet not be a copy of somebody else

Australia, there was no chance for the chorus of a musical comedy. AMUSEMENTS.

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out. But the painted mask is not the

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Marion Coakley, the young leading

woman who is supporting Brandon Tynan in "Success" at the Harris The-

atre, came into prominence during the

the Gaiety Theatre, and her success in the production has attained for her

Miss Coakley commenced her pro

fessional career at an early age, one

of her first engagements being as one of the child actors in "Daddy Long-

Legs." She afterward appeared in

part. She also played in "An Old

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